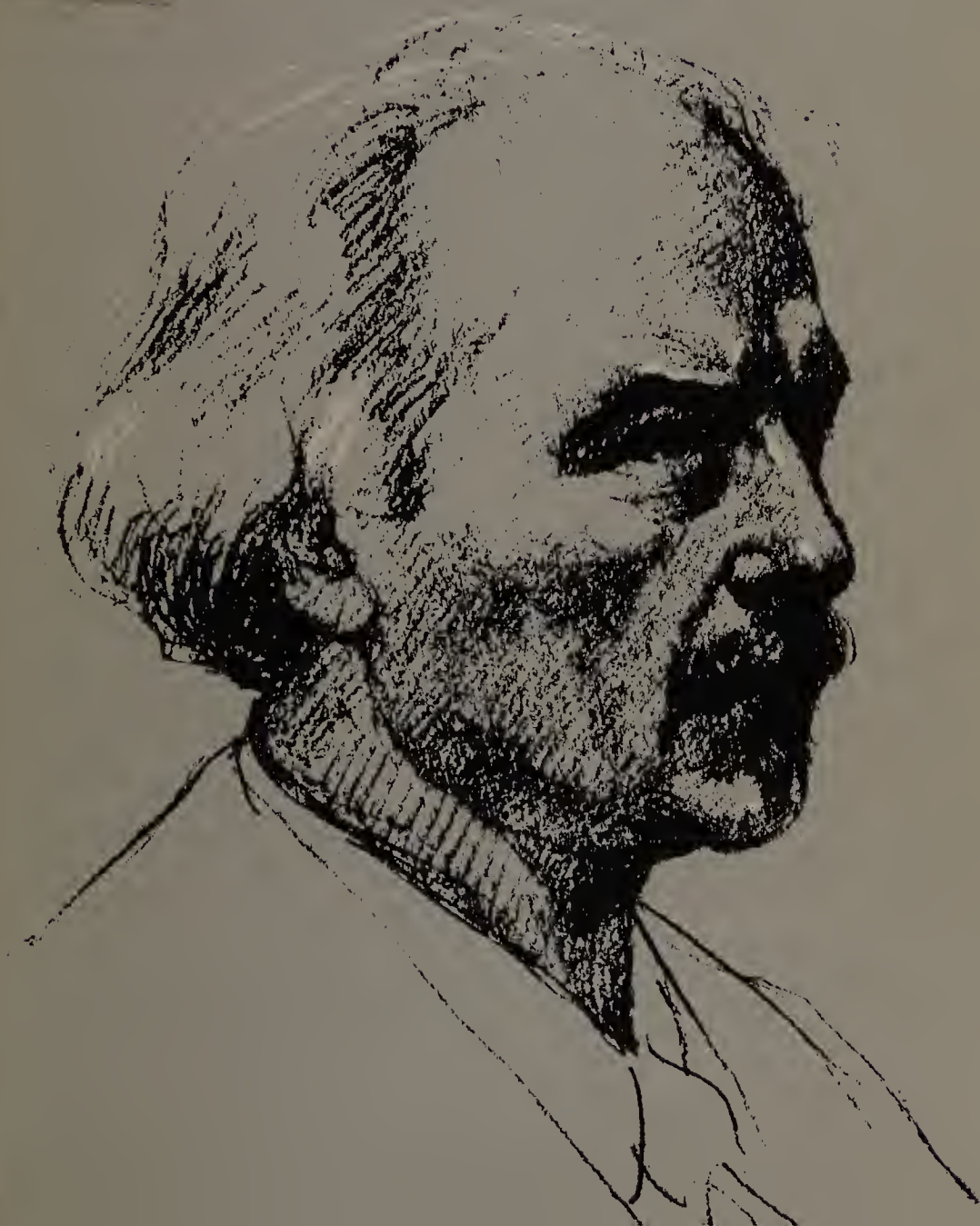


Jan Paderewski

1860-1941



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Ignacy Jan Paderewski

1860-1941

A Biographical Sketch and a Selective List of Reading Materials

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1984

Library of Congress Cataloging in Publication Data

Hoskins, Janina W.

Ignacy Jan Paderewski, 1860-1941.

Supt. of Docs. no.: LC 1.12/2: P13

1. Paderewski, Ignace Jan, 1860-1941 — Bibliography.

I. Title.

ML134.P18H7 1984

016.7861'092'4

83-600314

ISBN 0-8444-0440-3

Cover: Sketch of Paderewski done in Riond Bosson, 1935.

Title page: Paderewski, 1892. London Stereoscopic & Photographic Company.

Available from the Library of Congress,
European Division, Washington, D.C. 20540

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Paderewski and his entourage on the observation deck of a train car. Photo by George Steckel, Los Angeles, California, 1896.



Ignacy Jan Paderewski

A Biographical Sketch

Ignacy Paderewski is a unique figure in modern Polish history. Renowned for his artistry as a concert pianist and composer, Paderewski also became a leading statesman and spokesman for the cause of Poland, and, for a short while, he was Poland's prime minister.

Born in Podolia, Russian Poland, in 1860, Paderewski grew up in a partitioned country wracked by the Polish people's continuing struggle to maintain their political autonomy and their cultural heritage. In time, the profound effect of these circumstances on Paderewski was demonstrated in his political and diplomatic activities.

Paderewski, however, first attained public notice as a musician. Introduced to the piano when he was three years old, he was given private musical instruction until he was twelve. At that time his father enrolled him in the Warsaw Conservatory, where Paderewski later became an instructor.

In 1882 Paderewski traveled to Berlin to study at the Royal Academy of Music under Friedrich Kiel. Here he began to move in the circle of established and honored musicians such as Anton Rubinstein, Richard Strauss, and Moritz Moszkowski. He became acquainted with Joseph Joachim, a great violinist, and Hugo Bock, who later published Paderewski's musical compositions and in whose home Paderewski met many other celebrities from the world of music.

Not long after his stay in Berlin, Paderewski was introduced by Tytus Chałubiński to the folklore and music of the Podhale region in the Tatra Mountains. This music was to have a strong influence on his subsequent compositions, most notably "The Tatra Album." At about the same time, Paderewski met Helena Modjeska (Modrzejewska), a distinguished stage actress who was well-known in America and Poland.

Impressed by the young musician, Modjeska helped to arrange for Paderewski to give a concert in Kraków, during which she recited poetry. The funds from this successful concert made it possible for the struggling artist to move to Vienna, where in 1884 he became a student of Theodor Leschetizky, a much sought after and highly regarded music teacher, composer, and former virtuoso pianist. His lessons had a marked effect on Paderewski's musical career. It was Leschetizky who recommended Paderewski for a position as music teacher at the College of Music in Strasbourg, where Paderewski spent almost a year.

Although raised in modest circumstances and advised by earlier

Paderewski in concert, Royal Albert Hall, London, January 12, 1933.

Photo by London Daily Mail.

music teachers to abandon the piano (apparently because his hands were very small), Paderewski persisted in his musical efforts. He made his debut in Vienna in 1887, but the concert that was to mark the beginning of his rise to international acclaim took place in March 1888 at the Salle Erard in Paris. The audience that day included the great composers Charles F. Gounod and Peter Tchaikovsky, and the eminent orchestra conductor Edouard Colonne, who was much impressed with the young pianist. Audiences and critics applauded Paderewski's brilliant and sensitive playing. His popularity grew as he appeared before new audiences on the continent, in England, and finally in the United States.

The first of his many American tours began in New York in 1891 and included 107 concerts in 90 days; it was arranged by the owner of Steinway House of Pianos. His second tour began in December 1892, and included 63 well-received concerts in four months. For this and subsequent tours of the United States, Paderewski was provided by Steinway with the use of a private railway car equipped with a bedroom, dining room, and a living room with a piano. His third tour in 1895-96 was the most successful of all. The bonds of mutual admiration and respect which were forged between the Polish musician and the American people during these early tours remained strong throughout Paderewski's life. He considered America his second country.

Before arriving in America, Paderewski had published many compositions, among them his famous "Minuet" (in G, op. 14), "Chants du Voyageur," "Polish Dances," and "Tatra Album," based on dances and melodies of the Tatra mountaineers. Paderewski often played his own music, giving it wide exposure within a few years after he had composed it.

Typically, Paderewski's strenuous performances began with lengthy pieces by Beethoven, Schumann, Brahms, or Mendelssohn. These would be followed by a group of shorter pieces by baroque composers and a sonata by Beethoven, Chopin, or Schumann. The final part of the concert usually began with pieces by Chopin, continued with popular works by Schumann, Rubinstein, or Paderewski himself, and ended with the stirring compositions of Liszt.

Between tours Paderewski devoted some time to composition. In 1893 he wrote one of his best pieces, "The Polish Fantasia," for piano and orchestra (opus 19), and began to work on the opera *Manru*, which is set in a village in the Tatra Mountains. He finished the opera in 1901, and in May of the same year it was performed in Dresden. Shortly thereafter, it was staged in Poland, the United States, and in Bonn, Zurich, Prague, and Kiev. The opera, which is based on a novel by Józef Ignacy Kraszewski about Poland's gypsies (*Chata za usia* [*Cottage beyond the Village*]), was generally well-received, but there was some strong criticism. *Manru* is not performed often today.

In 1898, Paderewski purchased a villa in Riond-Bosson at Morges near Lausanne, Switzerland, which he made his permanent home. Here

he was sometimes able to find the privacy and time necessary to compose music. In his memoirs, Paderewski expressed his great satisfaction with those creative, quiet times:

I never enjoyed myself more in my art . . . because there is only one thing that is truly and continuously satisfying in life and that is — *creative work* . . . Creative work kills death.

It was here, in 1903, that Paderewski wrote the Piano Sonata in E-flat Minor, op. 21, which he considered his most important and best work.

Paderewski the composer, however, did not enjoy the same recognition as Paderewski the performer. Some criticized him, for example, for attempting to make political points through the medium of his compositions.

And criticism of his technique as a performer was not unknown. He was both loved and harshly criticized for his ample use of pedaling and his gusty interpretation of timing. Paderewski followed Chopin and Liszt in making use of *tempo rubato*. In his essay “On *Tempo Rubato*” he explained: “*Tempo rubato* is a potent factor in musical oratory, and every interpreter should be able to use it skillfully and judiciously, as it emphasizes the expression, introduces variety, infuses life into mechanical execution.” He added that *tempo rubato* appeared frequently in popular music, especially in dances, and therefore was to be used in the works of Chopin, Schubert, Schumann, Brahms, Liszt, Grieg, and in all compositions which had folk music as a foundation.

Paderewski’s early audiences loved and encouraged his rhythmic variations and his robust and rousing interpretations. Later audiences, while still immensely appreciative of Paderewski’s musical talents, were less appreciative of his straying from the original timing set by the composer. Nevertheless, he remained an extremely popular performer whose musical gifts were treasured by people throughout the world.

Paderewski the ambassador of music also became an ambassador of the Polish cause. Foremost and always a patriot, Paderewski and many of his countrymen saw a chance for the reemergence of an independent, united Poland as Europe was drawn into World War I. Defeat of the partitioning powers was seen as the means to the goal of Polish sovereignty. As a member of the General Committee for Polish Relief during World War I, organized in Switzerland in January of 1915, Paderewski traveled widely, appealing for help for the Polish people. In May 1915 he arrived in the United States as a representative of the General Committee. Here he turned his considerable energy and efforts toward achieving three main objectives: raising money for the relief of war-devastated Poland and her starving people, informing Americans about the Polish cause, and uniting America’s Polish groups into a strong lobby on behalf of Poland.

He succeeded by relying on the many contacts and friendships he had developed among the rich, famous, and powerful in both artistic

and political circles around the world during his musical career. His philanthropy, musical genius, unswerving Polish patriotism, oratorical skills, charm, and intelligence won the hearts of thousands of others, including many Americans of Polish descent.

Through his diplomatic skills and with help from Polish Americans, Paderewski also gained the support of President Woodrow Wilson, who included as the thirteenth of his famous Fourteen Points, the establishment of an independent Poland with access to the sea.

On August 15, 1917, the Polish National Committee (Komitet Narodowy Polski) was established in Paris. This functioned as a provisional government to represent the Polish people. The committee was recognized officially by the American government on November 10, 1917, and was later also recognized by the French, Italian, and English governments. Paderewski was appointed as official honorary chairman of the committee in the United States.

Robert Lansing, secretary of state under President Wilson and a personal acquaintance of Paderewski, was initially skeptical that the brilliant pianist would be successful in his political endeavors because he was an artist and therefore presumably had a temperament unsuitable to such tasks. Lansing changed his mind, however, for in his memoirs he wrote that Paderewski's

powers of persuasion . . . his enthusiastic confidence in the resurrection of Poland as an independent state, and his entire freedom from personal ambition made him the one man about whom the Poles, regardless of faction, appeared to be willing to rally. . . . What others, certainly more experienced than he in public affairs and credited with greater political shrewdness, failed to accomplish, Mr. Paderewski accomplished. His success in thus harmonizing the Polish factions gave him at once a preeminence in the councils of his nation which other governments were quick to perceive and to respect.

When the war ended in November 1918, and Józef Piłsudski became the head of state, Paderewski was asked by the Allied powers to organize a coalition government in Poland. This he did, becoming Poland's new prime minister and its foreign secretary as well. In February 1919, he opened Poland's first sovereign parliament. Later that year, he represented his country at the Paris Peace Conference at which Wilson's Fourteen Points were debated and from which resulted the Treaty of Versailles. That document, to which Paderewski was a signatory, placed Poland back on the map of Europe.

Paderewski resigned from his political positions within a year to return to composing and the stage. However, he remained politically active throughout the remainder of his life. In 1939, when the Germans invaded Poland, Paderewski again abandoned the world of music to take



Józef Piłsudski (1867-1935), photographed in Poland, 1922.

up the cause of his country, becoming the president of the National Council (Rada Narodowa) in the Polish government-in-exile formed in Paris by Gen. Władysław Sikorski. When the Germans advanced on Paris, Paderewski left France for America, where he continued to speak on behalf of the Polish people, never losing hope that Poland would be free again.

He died in New York City on June 29, 1941, and was buried in Arlington National Cemetery in Washington, D.C., his body to remain there until Poland was free once more. Special permission for his burial

in the crypt of the USS Maine Memorial was granted by one of his many famous friends, President Franklin D. Roosevelt.

Paderewski's life, although filled with artistic and diplomatic triumphs, also had its tragedies and disappointments. His mother died when he was a baby. His first wife, whom he married at the age of twenty, died after less than a year of marriage, leaving him with a son stricken with infantile paralysis. The son only lived to the age of twenty. In 1899, Paderewski married Madame Helena von Rosen Górski, but this union, too, was tinged with unhappiness. Helena became quite ill and suffered greatly for many years before her death in 1934.

Though he accumulated wealth, Paderewski donated most of his fortune to the Polish cause, to charitable institutions, cultural causes, and needy musicians. In 1896 he established the Paderewski Fund in support of musical composition in the United States.

Another example of his generosity was unveiled in 1910 in Kraków as the Poles celebrated the 500th anniversary of the victory over the Teutonic Knights at Grunwald in 1410. Paderewski presented his people with a monument commemorating this historic event, thus paying homage to Polish heroes who had defended their country.

* * *

During his lifetime, Paderewski accumulated a great volume of correspondence and other documents. The main collection of Paderewski's papers is in the Archiwum Akt Nowych (Archives of Recent Documents) in Warsaw. The Polish National Museum in Warsaw received his collection of photographs. Some papers relating to Paderewski, including drafts of his speeches, are located in the Biblioteka Narodowa (National Library) in Warsaw.

In this country, researchers will find some documents related to Paderewski in the National Archives in Washington, D.C.; at the Hoover Institution, Stanford, California; in some Polish-American institutions, such as the Kosciuszko Foundation and the Piłsudski Institute, both in New York; and in the Archives of the Polish Catholic Union in Chicago. A detailed account of collections related to Paderewski can be found in the works of A. Piber and A. Zamoyski which are listed below. The Library of Congress holds some materials by and about Paderewski in its music and manuscript collections. Researchers will also find much valuable information about Paderewski in the presidential papers of Woodrow Wilson and Franklin D. Roosevelt, as well as in the papers of Robert Lansing, Herbert Hoover, and Edward M. House.

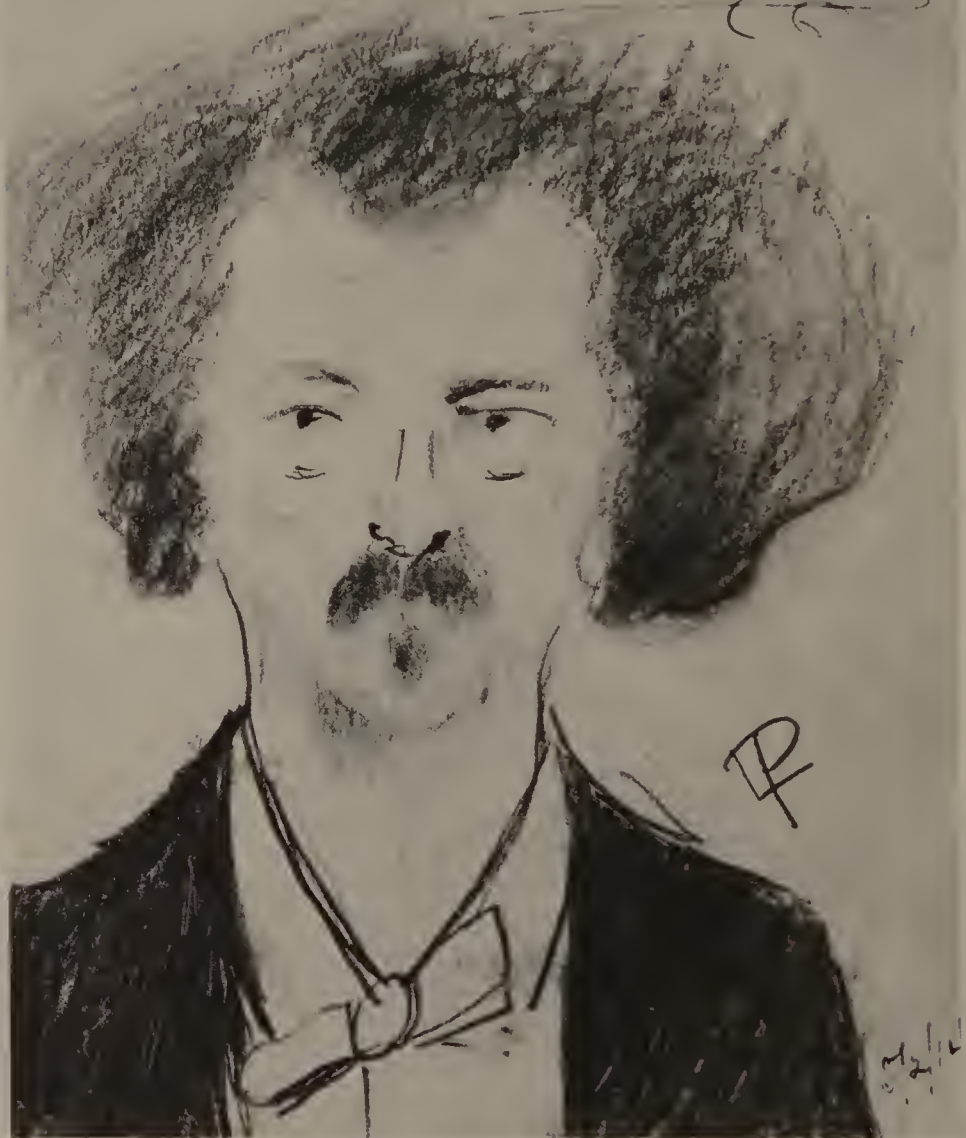
The list of selected reading materials which follows includes primarily publications in English, with a few in other languages. A great many newspaper and periodical articles about Paderewski have been published over the years; only a selection of these items has been included here.

Portrait of Paderewski and his wife Helena.



Marceau
LOS ANGELES.

Testifying to the absolute
likeness



Caricature of Paderewski by Lionello Perera, with the musician's signature and the note, "Testifying to the absolute likeness." May 2, 1914. In Urchs Autograph Books, Music Division, Library of Congress.

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ML410.P114

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ML60.F51

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ski] *In his* Niepospolici ludzie w dniu swoim powszednim. Kraków,
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D410.F6, v. 14

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- McDearmon, Kay. Hero at the keyboard. Catholic digest, v. 25, Nov. 1960: 85-89. port. BX801.C34, v. 25
- McMillan, Mary L., and Ruth D. Jones. My Helenka. Durham, N.C., Moore Pub. Co. [1972] [xix], 207 p. illus. (part col.), ports. (part col.) ML417.P2M2
 Biography of Helena Paderewska.
 "The compositions of Ignace Jan Paderewski": p. 204-207.

Miss Wilson announces under the auspices of the Washington College of Music the appearance of Paderewski, National Theatre, Tuesday afternoon, January 31st, 4:30 o'clock. [Washington? 19--] [3] p.
ML42.W3P12

Program.

Modelski, Izydor. Ignacy Jan Paderewski w życiu narodu i państwa Polskiego. Katowice, Związek Hallerczyków R.P., 1932. 43 p. port.

Mr. Ignace J. Paderewski. Program. [Washington, 1928] card. ML42.W3P12
Concert given at the White House, Jan. 20, 1928.
Accompanied by an invitation and an admission ticket to the White House.

Muller, Gerald F. Music for millions; a story of Ignace Paderewski. Illus. by Carolyn Lee Jagodits. Notre Dame, Ind., Durjare Press [1962] 94 p. illus.
ML3930.P17M8
For young people.

Newspapers acclaim Paderewski; American editors generous in their praise and appreciation of the efforts of the Polish patriot. Free Poland, v. 5, Mar. 1, 1919: 170-174. DK401.F7, v.5
"The valorous patriotic and statesmanlike attitude which Prime Minister Paderewski has displayed in Poland has aroused the admiration of American newspaper editors throughout the country. . . . A few of the many editorials are here reprinted in part."

Noailles, Anna Elisabeth de Brancovan, *comtesse* de. [Apparition de Paderewski] *In her* Le livre de ma vie. [Paris] Hachette [1932] p. 210-221.
PQ2627.O17Z5 1932

Nossig, Alfred. I. J. Paderewski. Leipzig, H. Seemann Nachf. [1901] 29 p. ports. (Moderne Musiker)
ML410.P114N6

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DK401.F7, v. 5

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N&CPR

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AP2.N6772, v. 11
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N&CPR

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N&CPR

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HC337.P7A2, v. 13

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E184.P7P75, v. 18

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A collection of jubilee articles and greetings, compiled by Leon T. Walkowicz.

President offers Arlington grave. Paderewski's family accepts honor accorded only to one other foreigner. *New York times*, v. 90, July 1, 1941: 26. N&CPR

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Romer, Tadeusz. I. J. Paderewski and Canada. *Etudes slaves et est-européennes*, v. 9, automne/hiver 1964/65: 75-77. DK1.E8, v. 9

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An address given at a memorial celebration on July 1.

Stojowski, Sigismund. Paderewski, the unique. *Poland America*, v. 13, May 1932: 221-223. port. HC337.P7A2, v. 13
First published in *The Young Music Lover*.
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Sukiennicki, Wiktor. Amerykański memorial Paderewskiego. *In Zeszyty historyczne*. zesz. 26. Paryż, Instytut Literacki, 1973. (Biblioteka kultury, t. 235) p. 166-185. DK401.Z45, no. 26
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Sywak, Zofia. Paderewski in America. *In Poles in America; bicentennial essays*. Frank Mocha, editor. Stevens Point, Wis., Worzalla Pub. Co., 1978. p. 371-386. E184.P7P665
Bibliographic references included in "Notes" (p. 383-386).

Taubman, Howard. Paderewski — the boss. *Collier's*, v. 103, Apr. 22, 1939: 16, 54, 56. port. AP2.C65, v. 103

Thomas, Henry, and Dana L. Thomas. Paderewski. *In their* Living biographies of famous men. Illus. by Gordon Ross. Garden City, N.Y., Garden City Pub. Co [1944] p. [241]-257. port. CT104.T52 1944
Includes a short chronology.

Tobenkin, Elias. The independent Polish state: Mr. Paderewski is interviewed on Polish hopes. *Free Poland*, v. 5, Jan. 16, 1919: 116-119.
DK401.F7, v. 5

U.S. pays tribute to Polish leader; "immortal artist," mayor says. *New York times*, v. 90, July 1, 1941: 26.
N&CPR

Vallerand, Jean. I. J. Paderewski et la tradition humaniste polonaise. *Études slaves et est-européennes*, v. 5, automne/hiver 1960/61: 209-216.
DK1.E8, v. 5

Excerpt from a lecture given at McGill University during a celebration of the centenary of Paderewski's birth, organized by the Polish Institute of Arts and Sciences in America.

Woolf, Samuel J. [Ignace Paderewski] *In his* Drawn from life. New York, Whittlesey House [1932] p. 151-158. port.
CT120.W6
The portrait was drawn by the author.

Wortham, Hugh E. Paderewski. *In his* A musical odyssey. London, Methuen [1924] p. [1]-5.
ML60.W83

Wroniak, Zdzisław. Geneza rządów Paderewskiego. *In* Posen. Uniwersytet. Historia. zesz. 4. Poznań, 1959. p. [129]-164.
DK401.P892, no. 4.
Bibliographic footnotes.
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Wszelaki, Jan. Z listem do Riond-Bosson. *Wiadomości*, r. 14, 27 września 1959: 1. port.
AP54.W49, v. 14

Zamoyski, Adam. Paderewski. New York, Atheneum, 1982. 289 p. plates, ports.
ML410.P114Z3 1982
Appendixes include lists of Paderewski's works, his repertoire, and his recordings.
Bibliographic references included in "Notes" (p. 253-265). Bibliography: p. 267-275.
A review by Joseph McLellan, entitled "A Music Man's Mystique," appears in the *Washington Post*, Nov. 13, 1982, p. C-7.

Key to Symbols

Library of Congress

| | |
|---------|---------------------------------------|
| DLC | Uncataloged material |
| Micro | Microform Reading Room |
| N & CPR | Newspaper and Current Periodical Room |

Other Libraries

| | |
|-------|---|
| CSt-H | Stanford University, Hoover Institution, California |
| CU | University of California, Berkeley |
| ICN | Newberry Library, Chicago, Illinois |
| ICU | University of Chicago, Chicago, Illinois |
| KU | University of Kansas, Lawrence |
| MB | Boston Public Library, Boston, Massachusetts |
| MH | Harvard University, Cambridge, Massachusetts |
| MiU | University of Michigan, Ann Arbor |
| MWA | American Antiquarian Society, Worcester, Massachusetts |
| NBuU | State University of New York at Buffalo |
| NjP | Princeton University Library, Princeton, New Jersey |
| NN | New York Public Library, New York City |
| NNC | Columbia University Library, New York City |
| OC1 | Cleveland Public Library, Ohio |
| PP | Free Library of Philadelphia, Pennsylvania |
| WU | University of Wisconsin, Madison |

List of Works in Chronological Order*

| Date of Composition | Opus No. | Title | Dedicatee |
|---------------------|----------|--------------------------------------|-----------------------|
| 1876 | | <i>Valse Mignonne</i> | Gustaw Roguski |
| | 1 no. 1 | Prelude and Caprice | Antoni Rutkowski |
| | no. 2 | Minuet in G minor | " " |
| 1878 | | Impromptu in F major | Rudolf Strobl |
| 1879 | 2 no. 1 | Gavotte in E minor | Mme. Thérèse Wlassoff |
| | no. 2 | Mélodie in C major | " " " |
| | no. 3 | <i>Valse Mélancolique</i> in A major | " " " |
| | | Intermezzo in G minor | |
| | | Intermezzo in C minor | |
| 1880 | 13 | Sonata for Piano and Violin | Pablo de Sarasate |
| 1882 | | Two Canons | |
| | 8 | <i>Chants du Voyageur:</i> | Mme. Helena Gorska |
| | | 1) <i>Allegro Agitato</i> | |
| | | 2) <i>Andantino Melancolico</i> | |
| | | 3) <i>Andantino Gracioso</i> | |
| | | 4) <i>Andantino Mistico</i> | |
| | | 5) <i>Allegro Giocoso</i> | |
| | 11 | Variations and Fugue in A minor | Eugène d'Albert |
| 1884 | 3 | <i>Krakowiak</i> | |
| | 4 | <i>Elégie</i> | |
| | 5 | Polish Dances: | Paul de Schlözer |
| | | 1) <i>Krakowiak</i> in E major | |
| | | 2) <i>Mazurek</i> in C minor | |
| | | 3) <i>Krakowiak</i> in B flat minor | |
| | | <i>Powodz</i> — Piece for Piano | |
| | 9 | Polish Dances: | |
| | | 1) <i>Krakowiak</i> in F major | |
| | | 2) <i>Mazurek</i> in A minor | |
| | | 3) <i>Mazurek</i> in A major | |
| | | 4) <i>Mazurek</i> in B flat major | |
| | | 5) <i>Krakowiak</i> in A major | |
| | | 6) <i>Polonaise in B major</i> | |

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| Date of Compo- sition | Opus No. | Title | Dedicatee |
|-----------------------------|-------------|---|---|
| | 10 | <i>Album de Mai: Scenes Romantiques pour Piano:</i> 1) <i>Au soir</i> 2) <i>Chant d'amour</i> 3) <i>Scherzino</i> 4) <i>Barcarolle</i> 5) <i>Caprice</i> | Annette Essipov |
| | 12 | <i>Album Tatrzańskie</i> | |
| | 14 | <i>Humoresques de Concert pour Piano:</i> I. <i>A l'Antique: Menuet</i> <i>Sarabande</i> <i>Caprice</i> II. <i>A la Moderne: Burlesque</i> <i>Intermezzo</i> <i>Polacco</i> <i>Cracovienne</i> <i>Fantastique</i> | Annette Essipov " " " " " " " " " " |
| 1885 | 6 | <i>Introduzione e Toccata</i> | Alexander Michalowski |
| 1886 | 15 | <i>Dans le Désert: Tableau Musical en Forme de Toccata</i> | Nathalie Janotha |
| 1887 | 7 | Four Songs to Words by Adam <i>Asnyk: Gdy Ostatnia Roza Zwiedla; Siwy Koni; Szumi Brzezina; Chłopca Mego Mi zabrali</i> | Annette Essipov |
| | 16 | <i>Miscellanea pour Piano</i> 1) <i>Légende</i> in A flat major 2) <i>Mélodie</i> in G flat major 3) <i>Variations</i> in A major 4) <i>Nocturne</i> in B flat major 5) <i>Légende</i> in A major 6) <i>Moment Musical</i> 7) <i>Menuet</i> in A major | Mme. Scheurer-Kästner Princesse de Brancovan Mme. Aline Weber- Schlumberger Princesse de Brancovan " " " " " " |
| 1888 | 17 | Concerto for Piano and Orchestra in A minor | Theodor Leschetitzky |

| Date of Composition | Opus No. | Title | Dedicatee |
|---------------------|----------|--|-------------------------------------|
| 1892 | 18 | <i>Moment Musical</i> Six Songs to Words by Adam Mickiewicz: <i>Polaty sie lzy; Piosnka Dudarza; Moja Piezczotka; Nad woda wielka i czysta; Tylem wytrwal; Gdybym sie zmienil</i> | Wladyslaw Mickiewicz |
| 1893 | 19 | Polish Fantasia on Original Themes for Piano and Orchestra | Princesse de Brancovan |
| | 20 | <i>Légende</i> | |
| 1900 | | <i>Manru</i> —Opera in Three Acts | |
| 1903 | 21 | Piano Sonata in E flat minor | Archduke Charles Stephen of Austria |
| | 22 | Twelve Songs to Poems by Catulle Mendès: <i>Dans la forêt; Ton coeur est d'or pur; Le ciel est très bas; Naguère; Le Jeune pâtre; Elle marche d'un pas distrait; La jeune nonne; Viduité; Lune froide; Querelleuse; L'amour fatal; L'ennemie</i> | |
| | 23 | Variations and Fugue in E flat minor | William Adlington |
| 1907 | 24 | Symphony in B minor, "Polonia" | |
| 1917 | | <i>Hej Orle Bialy!</i> —Marching Song for Male Choir and Military Band | |

Many of the above works were published in a variety of transcriptions, which are not listed here.

Unfinished works include a cantata for choir and orchestra to words by Tetmajer, a concerto for violin and orchestra, an orchestral suite, and several studies.

Minuet in G, opus 14, no. 1, signed and in Paderewski's handwriting. The minuet was first published in 1887, but during World War I Paderewski made a holograph copy to auction for the benefit of the Red Cross. Music Division, Library of Congress.

Mennet

J. J. Radnewsk
Op 14. M

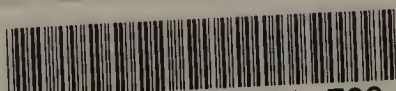
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